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But musicians and choirmen had for some time had a forced connection with military life. When the disputes between Charles I. and his commons entered upon a bloody arbitration, many choirmen we are told, joined the army, having no other resource. They fought *pro aris et focis*, being goaded thereto by necessity. The example most honorable to music which may be gathered from the history of these turbulent times, is certainly that of William Lawes, who after sacrificing his private fortune in the service of his King, lost his life in the same cause. Boyce has preserved one of the works of this composer in his collection of cathedral music, less probably from its intrinsic merit than as a mark of esteem for the devotion and the courage which shone out in the high and generous nature of the man. This William Lawes was brother of the Henry Lawes to whom Milton addressed one of his most cordial and elegant sonnets.

Captain Cook, who taught the first sets of Chapel-royal boys, was a soldier as well as a musician. Purcell's brother Edward, who embraced a military life, distinguished himself by his personal bravery and skill in his profession.

During the eleven years of the Commonwealth, music still went on advancing; for when politics would hardly leave a man's head safe on his shoulders, singing and fiddling were placid and innocuous arts. Some musicians established themselves in the country houses of the landed gentry, where, practising eternally with the family, they made extraordinary pupils. Christopher Simpson wrote his compendium of practical music, and his essay on the division-viol, at the residence of Sir John Bolles, in Norfolk. Dr. Wilson found himself a hiding-place in the University of Oxford; and Benjamin Rogers living obscurely in the same city, wrote there the first quartetts for two violins, tenor and bass, which were afterwards performed before the Emperor at Vienna with great applause! How strange are the mutations of art! Be it remembered that we first sent instrumental music to Vienna, the head quarters of Haydn, Mozart, and Beethoven.

Other musicians more unfortunate than these were obliged to eke out their miserable dependant existence by quartering themselves on the benevolence of friends, to whom they paid a round of visits. This was the destiny of one Jenkins, an eminent violist of his day, who still lives among the curiosities of musical history. He was a cheerful and amiable man, who contributed so much to pleasure, that in some houses a room was set apart for him, and known as his room; and we have somewhere read that when the servants descried him at a distance, footing along the dusty road, they ran full of delight to inform their master and mistress of the approach of the much desired man of music.

It would be a subject for a painter to express this old English life of the Commonwealth:—the family friends "tiled" in; the genial and hospitable board duly enjoyed; the news of the day imparted; and the music begun, with the first man of his day to direct it. But so unsettled and dependant a state of life did not suit all tempers; and there is cause to suspect that it first broke the proud spirit and then the heart of Matthew Lock, who having turned Catholic, as it seems to show his abhorrence of the Puritans, at last quitted life in extreme disgust, not staying to solicit from the newly-restored King favor or promotion of any sort.

(To be continued.)

TO CORRESPONDENTS.

Amateur Musician.—We know of no book which gives practical directions for making and repairing violins; nor does it appear to us possible to convey instruction on such a subject by books.

Brief Chronicle of the last Month.

SACRED HARMONIC SOCIETY.—The directors of this institution have been for a considerable time engaged in making expensive improvements in Exeter-hall, calculated to remove its defects and enlarge its capabilities as a locality for musical performances on the greatest scale. The alterations consist principally—first, of the removal of the flat plaster ceiling, and its re-construction of wood, in a curved form, upwards of twelve feet higher in the centre than formerly; secondly, of the removal of the four square pillars, with the beam and cornice over them, in front of the gallery; an improvement which, combined with the additional height gained over the gallery, will obviate all the objections formerly made on the grounds of want of ventilation and difficulty of seeing or hearing; and, thirdly, of the taking down the central portion of the wall at the east end of the hall, and re-building it on a line with the walls at the back of the recesses; thereby allowing the organ to be thrown back seventeen feet. The effect of this last alteration will be to gain much valuable space in that part of the room, and to remove the great inconvenience hitherto caused by the two divisions of the chorus at each side of the organ being so completely separated by the projection of the instrument as to be unable to see or hear each other. The organ itself is to receive great alterations and additions, with the view of increasing its power and efficiency. These important operations are to be completed early in November, and the next series of concerts is to commence immediately afterwards.

BOSTON ORGAN.—The new organ built for the centenary chapel, was exhibited at Messrs. Gray & Davison's factory, on the 14th of October, by Mr. George Cooper. The organ contains 49 stops, forming 2,490 pipes.

THE SURREY CHORAL SOCIETY.—This society was established in the spring of this year for the practice of a superior order of vocal music, and was founded by operatives, their determination being to construct a class the admission to which should be within reach of

the mass of society, the subscription being two shillings a quarter. This amount is wholly appropriated to the purchase of music, for the formation of a library for the use of the class. The society is indebted to the Rev. Dr. Armstrong, of St. Paul's church, Bermondsey, for the gratuitous use of the school-room, and to Mr. J. Flaxman, the conductor of the choir of St. Paul's church, who, from the opening of the class, has kindly given his services gratuitously as conductor.

SINGING SCHOOL, Packington-rooms, Charter-house-square. The weekly meeting of the practising-class have been resumed for the winter, under the conduct of Mr. Essex.

PORTABLE METRONOMES.—We have had an opportunity of examining this very simple and efficient invention; and it will be found generally useful to those who cannot afford the more costly metronomes invented by Maelzel. The scale adopted is the same as Maelzel's, so that all published music marked with the figures of Maelzel can be readily tuned by the Portable Metronome. It consists of a case containing a tape forty inches long, which can be drawn out to any required length, and be there retained by a spring stop. The extreme end of the tape being held by the finger and thumb, the case forms the weight or "bob." From its moderate price and small dimensions, and from its practical usefulness to those who are desirous of ascertaining the precise time in which music should be performed, there is good reason to anticipate its general adoption.—The Portable Metronome is the invention of Mr. Edward Greaves, of Sheffield, whose neat Æolian Pitch Pipes are already so well known.

SACRED MUSIC IN THE CHAPEL ROYAL, WINDSOR.—Arrangements are being made with the principal singers of the cathedrals of this country, for a grand performance of ancient sacred music, to take place at the Chapel Royal of St. George, Windsor, before Her Majesty and Court, in the early part of the ensuing month. The programme, as will be seen, with the exception of two anthems by Dr. Elvey, comprises some of the finest compositions of the most eminent English masters who flourished between the periods of 1550 and 1760. It is expected that nearly one hundred of the first cathedral men will be present on the occasion. The following is the programme: Morning Service—Gibbons in F, Tallis's Litany and Responses. Evening Service—Gibbons in F; anthem, "O sing unto the Lord," Purcell. The following will be performed after the Morning Service:—"Gloria in Excelsis," Marbeck, 1550; "I call and cry," Tallis, 1560; "Sing joyfully," Bird, 1563; "Lord, for thy tender mercies' sake," Farrant, 1580; "Hosanna," Gibbons, 1610; "Sing we merrily," Child, 1660; "Awake, awake, put on thy strength," Wise, 1670; "I was in the spirit," Blow, 1675; "O give thanks," Purcell, 1685; "I have set God," Goldwin, 1700; "Cry aloud and shout," Croft, 1724; "In thee, O Lord," Weldon, 1730; "God is our hope," Greene, 1740; "O give thanks," Boyce, 1760; "In that day," Elvey, 1850; "O praise the Lord," (for three choirs), Elvey, 1850.—*Examiner*.

MR. JOHN HULLAH has made his announcement of the proposed public doings at St. Martin's Hall, for the coming season. A series of eight concerts will be given on the third Wednesday in each month, from November, 1850, to June, 1851.—The programmes, though not restricted to music of any one class, school,

or age, will consist chiefly of Musical Works requiring for their execution the union of a Chorus and Orchestra. Two (possibly, three) evenings of the series will be devoted each to the performance of one Oratorio, the remainder to Miscellaneous Selections, of which, however, some one entire work, or *connected* extract, will invariably form part. Of entire works, the following will be performed in the course of the season:—

Beethoven's Mass in C, Choral Fantasia; Haydn's Seven Last Words; Handel's Messiah, Utrecht Jubilate, Acis and Galatea; Mendelssohn's Elijah, Lauda Sion, 95th Psalm, 114th Psalm, First Walsburg's Night.

Of new works, will be produced—

A Cantata, by Mr. W. Sterndale Bennett; four compositions by M. Charles Gounod, (of Paris); a Motet by the Rev. Sir Frederick Gore Ouseley, Bart.; a composition by Mr. George A. Macfarren.

Selections, consisting mostly of movements, or succession of movements, complete in themselves, will be made from—

Sebastian Bach's Mass in B minor, Motetts, (for the first time in this country); Carissimi's Jephtha; Handel's Alexander Balus, Coronation Anthems, Chandos Anthems, Chamber Duets, L'Allegro, Semele; Mozart's Motetts, Idomeneo, Zauberflöte; Mendelssohn's Posthumous Psalms for an eight-part chorus, (for the first time in this country), Midsummer Night's Dream, Convent Motetts; Purcell's King Arthur, Dido and Æneas; Weber's Oberon.

On the 20th of November, the first Concert will comprise Beethoven's Mass in C, and Handel's L'Allegro.

WORCESTER HARMONIC CONCERT.—The first concert for the present season of the Harmonic Society, took place at the Music-hall, Corn-market. The programme consisted of the first and second parts of the *Messiah*, with instrumental accompaniments, the Philharmonic Society having given their services, under the leadership of Mr. D'Egville. Mr. J. Jones presided at the pianoforte, and Mr. E. Rogers conducted. The choruses generally were well done, with the exception of an occasional hesitation in taking up the leads. We observed a very marked improvement in the treble department of the chorus. The Philharmonic gentlemen were as efficient as could be desired, and the concert on the whole may be classed amongst the best yet given by the society. In concluding our notice we congratulate the city on the unity which this concert shows to exist among the musical societies. This is highly creditable to all parties concerned, and we sincerely hope their unanimity will be permanent.—*Worcestershire Chronicle*.

NORWICH.—The Third Choral Concert, for 1850, took place October 17th, at St. Andrew's Hall; and, with the exception of the Jenny Lind Concerts, and on some particular occasions at the Festival performances, we never saw that vast area present so crowded an appearance, nor witnessed within its walls a more splendid array of the beauty and fashion of the city and its immediate neighbourhood. The band was on this occasion arranged in a different manner to that on any former one. The whole force, vocal and instrumental, was collected into one focus, and confined in that part of the orchestra situated in the nave. The front of the orchestra was brought further into the nave. By this arrangement a unity and a concentration of power were given to the performances, which were most efficiently felt in the full choruses.—The principal singers were Mrs. Sunderland, Miss Williams, Mr. Locket, and Mr. Lawler. Mr. R. Bray, as usual, led the band; the chorus-master was Mr. J. F. Hill; and the instrumental conductor and organist, Mr. J. Harcourt. *Samson*, the oratorio selected on this occasion, was performed at the Musical Festival

of 1842. It has not been given since that period in Norwich; and its revival, so attentively had it been rehearsed, and so judicious was the selection (for to perform the oratorio *entire* would be too long for an evening performance), that we may almost look upon the effort of Thursday evening, as the bringing out of a new production.—The effect of the choruses was magnificent. The Norwich Choral Society exceeded even its former efforts; and certainly won fresh laurels. The choruses, “O first created beam;” “Then round about the starry throne;” “Fix’d in his everlasting seat;” and “Let their celestial concerts all unite,” were never better given. The voices and instruments blended together in one stupendous burst of harmony, filling the hall, and almost electrifying the audience. The band, also, “played their parts” well. The “Overture” and the “Dead March” were beautifully performed; and there was great ability and equal taste displayed in the accompaniments. The Mayor, the Marquis of Douro, the Dean, Sir R. Harvey, Sir William Foster, the Officers of the 11th Hussars, &c., with large parties of ladies, were present. And thus brilliantly have closed the series of Choral concerts, to be renewed, we trust, after the Festival of 1851. They have been a source of high gratification to the lovers of music. They have been got up and conducted in a style that reflects credit on all concerned; and, to the managing committee,—to the leader, chorus-master, and conductor,—to the entire body of the choral society,—to one and all,—the thanks of the citizens of Norwich are most amply due, for the untiring zeal, the great ability, and the time they have devoted to the cause of music; and for their most earnest desire to please and to gratify the musical world. They have our hearty good wishes that they may live to conduct, and take part in, many such entertainments.—*Norfolk Chronicle*.

ORMSKIRK.—The singing classes under the direction of Mr. J. Watts, organist of the parish church, performed a selection of sacred and secular music in the town-hall, on October 13th. The audience was the largest and most respectable ever assembled on a similar occasion. The members of the class acquitted themselves admirably, and did their teacher great credit.

SUNDERLAND.—On Monday evening, September 30th, Mr. H. Hiles, late organist of Bishopwearmouth church, and who has since taken up his residence in Manchester, gave a farewell concert in the Athenæum, which was crowded by a highly fashionable audience. Mrs. Wood, of Manchester, was engaged to sing, together with the Bishopwearmouth Choral Society, and several professors belonging to the town and neighbourhood. The programme comprised portions of *Elijah*, and the new oratorio *David*, by the *beneficiare*, a grand *Duo*, played by Messrs. Loder and Hiles, and also a *fantasia* by the latter gentleman. Of the selection from Mr. H. Hiles’s *David*, we can only say that the melodies are extremely beautiful, and display great skill in composition and the management of the voice, combined with a deep study and extensive knowledge of the great masters Mendelssohn and Handel. We expect shortly to hear *David* performed, when we shall be able more fully to comment on its merits.

THE GUILDFORD CHORAL SOCIETY commenced another season on the 30th of October, with Handel’s ever-attractive oratorio, the *Messiah*. Conductor and organist, Messrs. Lemare.

SWANSEA.—The music class in connexion with the literary society of working-men have, in commencing the winter session, formed themselves into a class for the practice of sacred and secular music. The class will meet for rehearsal on Wednesday evenings at 8 o’clock; the first hour of each evening to be devoted to the study of the theory of music, and the second hour to the practice of anthems, choruses, glees, &c.; teacher, John Jones.

YORK CHORAL SOCIETY.—We are glad to hear that this society has been resuscitated, and have announced their first concert for the 29th October. *Judas Macabæus* is under rehearsal, Dr. Camidge is to lead, and there is said to be every prospect of the society being supported.

ROCHESTER.—The oratorio of the *Creation* was performed at the Corn-exchange, on October 10th, the performers consisting of the lay-clerks of the cathedral, and a few amateurs. In all respects the performance was highly satisfactory, the instrumental accompaniments and choruses reflecting the highest credit on the care displayed in their execution. The concert was conducted by Mr. J. L. Hopkins. A large and attentive audience separated with universal expressions of pleasure, and, we believe, a general feeling of desire, ere long, to have another opportunity of similar enjoyment.

HUDDERSFIELD SACRED HARMONIC SOCIETY.—The fifth quarterly meeting of this society was held in Fountain-street school, on October 23rd, the room being numerous and respectfully attended. The principal vocalists were Misses Witham, Crosland, Brierley, Brook, and Hirst, Messrs. John Sheard, F. and T. Rogers, senior, Winn, &c. The music consisted of selections from Handel’s oratorios, the *Dettingen Te Deum*, *Samson*, *Redemption*, and *Judas Macabæus*. The orchestra, numbering between sixty and seventy performers, was efficiently conducted by Mr. S. Broughton,—Mr. J. Gledhill, leader. On the whole the performances went off with great spirit, and did credit to the society, which has only been established fifteen months. We trust their future performances will be similarly encouraged.

PONTYPOOL.—Two organs have been recently erected in this town, by Mr. G. Sherbourne, organ-builder, of Bath; one for St. James’s Chapel, and the other in the town school-room. Both instruments were opened during the past month, and our correspondent gives us hopeful promise for the progress of music in the town.

ADVERTISEMENTS.

Musical Library and Musical Instruments of
His late Royal Highness the Duke of Cambridge.

PUTTICK & SIMPSON, Auctioneers
of Music and Literary Property, will sell by Auction at their Great Room, 191, Piccadilly, in November, the valuable Musical Collections of His late Royal Highness the Duke of Cambridge, consisting of a choice assemblage of Classical Works, extensive series of Trios, Quartetts, and other concerted pieces; also a Violin and Violoncello by Stradiarius, and other instruments of high quality.—Catalogues will be sent on application.

*** Small parcels of Music Books, or other Literary Property will be received by Messrs. Puttick & Simpson, for insertion in the Sales of Property of a kindred description, thus affording the same advantages to the possessor of a few lots as to the owner of a large collection.